2: Hutchinson E-4,5 (1950-1951) 1957 SO11 Bahia Brazilians SO11
VILA RECÔNCAVO

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ing, exciting sounds, which continue for hours on end. Little boys pick up the rhythms quickly and soon associate each rhythm with the particular spirit who dances to it. As they grow older and show interest in it, they may be allowed to relieve one of the drummers during an interval and in this way join the others in some less important part of the ceremony, until finally the zelador feels they know enough to drum for the entire evening.

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The entire proceedings are considered too strenuous for children, as much for the boy drummers as for the girl dancers. If a small girl shows signs of possession during the ceremony she is taken away, for until she is over fourteen dancing is considered too strenuous for her. But unless her family refuses, she may be coached in all the rituals by the other dancers and the zelador. The ceremonies always draw more onlookers than performers, and outside the rural cult house a man has set up a small stand to sell refreshments. As many as can, enter the room and line the walls, while the others stand outside, looking in through the open doors and windows. Most people know the procedure in a vague way and know whom the drums are calling and who "has" which saint.

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The ceremonies are rather long, the first step in the actual performance being the calling of the saints. The evening's participants dance in a circle while the drums call the various spirits. It sometimes takes quite a while for the saint to come, and there are times when he does not come at all. One young man danced unsuccessfully for over an hour and was finally removed, exhausted, by the zelador. When someone in the circle "falls," he is quickly led out of the room and into the pegi where the zelador changes his clothing, putting on him the costume of the spirit. In the meantime the others rest or may keep on dancing, becoming possessed one after the other, depending upon the type of ceremony. After the possessed person has been dressed and has completed the necessary ritual, he is led back into the main room where he now, as the saint, dances in earnest until tired or angered by something which occurs in the room. Often the zelador gives the signal for the drums to change their rhythm, indicating the end of the dance, by which time the person is physically very tired although emotionally highly keyed up. He is led back into the pegi to complete the detailed rituals, and is then given a place to rest and to come back to normal. As a rule he soon joins the others in the front room as a spectator. By

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